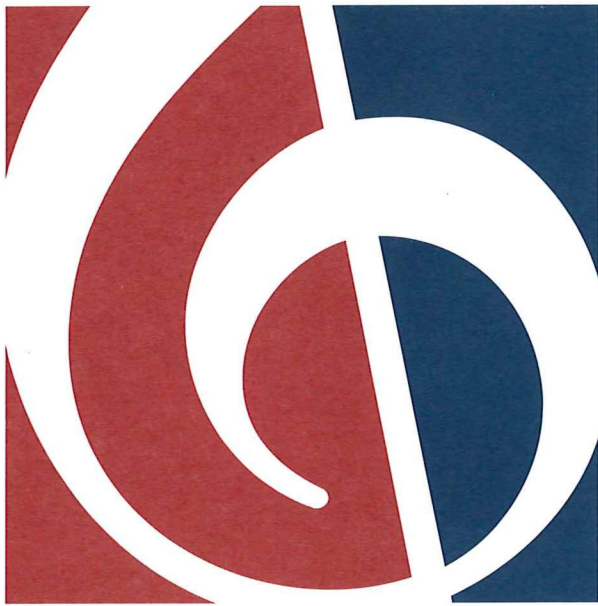


CD 2006 -- 2/3

FACULTY *of* MUSIC



2005-2006

WHERE GREAT MUSIC MEETS GREAT MINDS

Thursday, January 26, 2006
7:30 pm. MacMillan Theatre



University of Toronto Faculty of Music
presents

10 O'Clock Jazz Orchestra

Paul Read, director
with

Renee Rosnes, piano
Wilma & Clifford Smith Visitor in Music

PROGRAM

Renee Rosnes Trio

Renee Rosnes, piano
Neil Swainson, bass
Terry Clarke, drums

- INTERMISSION -

Presentation of the Distinguished Visitor Award to Renee Rosnes
Dean Gage Averill, presenter

10 O'Clock Jazz Orchestra

Paul Read, director
with guest artist Renee Rosnes, piano

Ancestors - composed by Renee Rosnes / arranged by Michael Philip Mossman

The Quiet Earth - composed by Renee Rosnes / arranged by Jim McNeely

Orion's Belt - Renee Rosnes

Early One Morning (traditional) - arranged by Renee Rosnes

Three and One - Thad Jones

Bulldog's Chicken Run - composed by Renee Rosnes / arranged by Michael Philip Mossman

Due to Prof. Read's unavoidable absence in the fall semester, the wonderful big band you are listening tonight was coached in the fall term by Prof. Terry Promane. Prof. Read and the band wish to express deep appreciation to Prof. Promane for his superb work with the band during that time.

JAZZ SERIES SPONSOR



Long & McQuade
Musical Instruments

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

10 O'CLOCK JAZZ ORCHESTRA

Paul Read, director

Alto	Daniel Easty	Trombone	Steve McFarlane
Alto	Daniel Jamison	Trombone	Karl Silveira
Tenor Sax	Chris Willes	Trombone	Pat Blanchard
Tenor Sax	Mike Ruby	Trombone	Trevor Hiepleh
Baritone Sax	Dan Pencer	Bass Trombone	Vanessa Fralick
Trumpet	Dan Blondon	Guitar	Harley Card
Trumpet	Jared Greeve	Bass	Dan Fortin
Trumpet	Vince Spilchuk	Drums	Ethan Ardelli
Trumpet	Dan Gooch		
Trumpet	Rebecca Hennessy	D'Arcy Myronuk, rehearsal pianist	

MacMillan Theatre

Fred Perruzza,
Director of Operations

Ian Albright,
Technical Assistant

Bob Dunkin,
Production Assistant

DISTINGUISHED VISITOR AWARD

The Faculty of Music is pleased to present its highest honour, the Distinguished Visitor Award, to Renee Rosnes. Distinguished Visitor Award recipients are chosen from a roster of eminent visiting artists and scholars of the highest musical and scholarly repute. The recipients have set exemplary records in their respective disciplines and made a noteworthy contribution to the academic and performance programs at the Faculty of Music during their visits.

BIOGRAPHIES

The extraordinary pianist and composer **RENEE ROSNES** clearly enjoys the challenge and freedom of playing jazz in numerous formats. Her eight previous Blue Note recordings featured her, brilliantly, in smaller ensembles. Now, on her ninth Blue Note release, Renee Rosnes and the Danish Radio Big Band, Rosnes mines the experience gained during her impressive tenures with both the Carnegie Hall Jazz Band and The Lincoln Center Jazz Orchestra with Wynton Marsalis. Renee Rosnes and the Danish Radio Big Band puts her in the spotlight with the revered Copenhagen ensemble, and reveals her capacity to shine within a jazz orchestra context.

Replete with the phenomenal solos and fluid, yet soulful, virtuosity that distinguish her live performances and previous recordings, Renee Rosnes and the Danish Radio Big Band is her first large ensemble recording featuring her music. It showcases her impressive clarity and range while transmitting a remarkably intimate jazz feel despite the 20-piece orchestra format.

Established in 1964, the Danish Radio Big Band (DRBB) has become synonymous with live jazz magic. From 1998 until January 2003, pianist Jim McNeely served as the DRBB's chief conductor. He has worked with Phil Woods, Stan Getz, Mel Lewis, and co-lead the Vanguard Jazz Orchestra in NYC, and first became acquainted with Rosnes in the '80s when she studied with him. In March 2001, the two pianists renewed their creative friendship in Copenhagen when she performed with the DRBB under his baton: the resulting chemistry sparked the decision to record together in December 2001.

"I was very excited to work with such skilled arrangers as Jim [McNeely] and Mike [Mossman]. Jim has a unique

approach, from a learning standpoint, and I was impressed with what they did with the sketches I gave them," says Rosnes, who selected all of the pieces recorded here.

"Big band writing is a skill unto itself," she continues. "I developed some pieces specifically for this project, and chose others from my book because I wanted to hear them arranged for larger orchestra." Five of the eight tunes are Rosnes originals, including "Orion's Belt," originally commissioned by Jon Faddis for the Carnegie Hall Jazz Band. "I began unraveling the mysteries of writing and arranging for big band about 1996. Few have their first arrangements performed at such a lofty hall," she laughs, "so there was a lot of impetus to get it right. It was a lot of fun reworking it with Jim in Copenhagen." In addition to "Orion's Belt," and the energetic "Black Holes" (from her 1997 *As We Are Now* recording), McNeely arranged the lushly evocative "Quiet Earth" (recorded on Rosnes' *Life on Earth*). "Back then, I gave it a trio with string quartet treatment," she comments, "and it was fascinating to hear Jim translate the string orchestrations into horns."

Michael Mossman's arrangements grace Rosnes' "Ancestors" (recorded for her 1995 album of the same title) and "Bulldog's Chicken Run" (from *As We Are Now*). Rosnes penned all featured interludes, and Mossman, a talented trumpeter who played with Rosnes in the hard bop Blue Note band, *Out of the Blue*, orchestrated the pieces.

As conductor, McNeely "just lets the guys play," says Rosnes. "We had no worry about how long the tunes would be. Jim lets pieces breathe, lets the musicians say what they want, which gives more of a feeling of a live performance." Rosnes freely admits McNeely's composition, "In This Moment," is her favorite on the disc.

"I love the meditative mood of it," she says.

There's a Latin tinge to Vincent Nilsson's arrangement of "Lament," the well-known composition by master trombonist J.J. Johnson, with whom Rosnes performed for a decade. She arranged the traditional English melody "Early One Morning" in homage to childhood memories.

Rosnes grew up in Vancouver and began formal piano studies at age three, followed by violin lessons two years later. Her evident talents and love for music led her to the University of Toronto, where she was a Classical Performance student, and to on-the-job training on the Vancouver club circuit before she came to NYC in 1986 on a grant from the Canada Council of the Arts. Rosnes was soon tapped for a series of high-profile gigs with jazz masters such as Johnson, Joe Henderson, Wayne Shorter, James Moody and others. Since her Blue Note debut in 1989, guests on subsequent releases reveal a veritable pantheon of jazz greats, including Herbie Hancock, Shorter, Henderson, Branford Marsalis, Chris Potter, Nicholas Payton, Jack DeJohnette and Christian McBride. She has earned three Junos (the Canadian equivalent of the Grammy Award) and two Jazz Report awards for Best Jazz Album for earlier Blue Note releases.

Her rise to a leadership role among the up-and-coming jazz generation was recently acknowledged with an invitation to become a founding member of the San Francisco Modern JAZZ Collective, an all-star resident jazz ensemble led by saxophonist Joshua Redman. The new ensemble, set for March 2004 launch, represents an array of generations, styles and cultures, including vibraphonist Bobby Hutcherson. "I'm really looking forward to it," says Rosnes. "It will be really fun to workshop new material, and Bobby is absolutely one of my favorite musicians on earth. I'm honored to be a

part of this group, and already have some interesting ideas I'm working on."

Rosnes also belongs to a trio, The Drummonds, featuring Ray Drummond on bass, and her husband, Billy Drummond, on drums. Following a two-week "100 Gold Fingers" spring tour of Japan and Korea, Rosnes will perform throughout the U.S. and Europe with her band. "There's definite interest in touring with the full DRJO or smaller spin-off ensembles," says Rosnes, who performed with the DRBB at the 2003 IAJE conference in Toronto. "If this recording has legs, I hope it will take off from there."

International jazz drummer, **TERRY CLARKE**, was born in Vancouver, British Columbia, and began displaying his rhythmic aptitude at a very early age. He was twelve years old when he began studying formally with noted drum teacher and author, Jim Blackley. Blackley was, and is to this day, a primary and ongoing figure in Terry's continuing development as a musician.

In 1965, Terry moved to San Francisco to work with the legendary saxophonist, John Handy III. He performed with Handy for the next two and a half years, during which time the GRAMMY nominated recording, *Live at The Monterey Jazz Festival* (Columbia – 1966) was made. Following the John Handy experience (which included Terry's long-time musical collaborator and friend, Don Thompson), Terry began building his reputation for versatility by joining the world-famous pop vocal group, "The Fifth Dimension". The Grammy-winning group was at the height of their popularity, and Terry traveled and performed extensively with them throughout the U.S.A., Canada and Europe.

Terry left "The Fifth" in 1970, and subsequently re-located to Toronto. For the next fifteen years, he played an

abundance of jazz in all styles, and established himself as a major figure in Toronto's then-considerable studio scene. Countless television shows, jingles and recording dates were Terry's mainstay, as well performances in legendary Toronto jazz clubs, "George's Spaghetti House", "Bourbon Steet" and "Basin Street" – often working with international jazz figures such as Frank Rossolino and Lenny Breau. During this time, Terry also toured extensively in Japan and Europe with jazz guitar legend, Jim Hall and piano great, Oscar Peterson.

Terry Clarke is well known as an original member of the world-acclaimed jazz big-band, "Rob McConnell and the Boss Brass". For twenty-five years he recorded and toured with the ensemble, helping to define its remarkable and dynamic signature sound. In 1985, looking for greater musical challenges, Terry moved to New York City to pursue an exclusively jazz-oriented career. During his tenure there, he worked and recorded with The Toshiko Akiyoshi Jazz Orchestra, Helen Merrill, Toots Thielemans, Ann Hampton Callaway, Red Mitchell, Marvin Stamm, Jim Hall, Bill Mays, Roger Kellaway and the late Joe Roccisano (to name just a few).

Having recorded over 300 albums with various jazz artists, Terry Clarke is a familiar face at Jazz Festivals, Concert Halls and Venues throughout the world. In August of 1999, after fifteen productive years in New York, he returned to Toronto with his wife Lesley, and their two young sons, Kristopher and Kyle. In October of that same year, Terry re-united with Rob McConnell, and joined "The Rob McConnell Tentet" – an exciting, new ensemble that is fueled by talented musicians and the brilliant writing of valve trombonist, McConnell. The "Tentet" received a GRAMMY nomination, as well as a JUNO award for their self-titled debut CD, has consistently garnered rave reviews and awards for their

subsequent recordings on the Justin Time label. Terry Clarke's most recent release is *Bick's Bag* (Triplet Records), featuring the trio of Bill Mays, Neil Swainson and Terry Clarke. The well-received recording is a tribute to Canadian jazz guitar legend, Ed Bickert.

Terry Clarke continues to perform and record with a number of international artists, such as Nancy Wilson, Bill Mays, Renee Rosnes, Jim Hall and Helen Merrill, as well as with an exciting lineup of Canadian musicians such as David Braid, Jake Langley, Don Thompson, Nancy Walker, Neil Swainson and David Occhipinti. Terry is also an enthusiastic jazz educator, and for the past three years has been a member of the Faculty of Music at the University of Toronto, and for four consecutive years (2002-2005), he has been honoured as "Drummer of the Year" at the annual National Jazz Awards. Terry Clarke is also extremely proud to have been recently named as a Member of the Order of Canada.

NEIL SWAINSON was born in Victoria, British Columbia, Canada on November 15, 1955. He gained his first professional experience in the Victoria area, working with local bands. He began working with Paul Horn in 1975, and played in his band for two years. As well, he backed up such musicians as Barney Kessel, Herb Ellis, and Sonny Stitt.

Neil moved to Vancouver in 1976, and in 1977 to Toronto, which has become his home. Since then he has been very active in the local jazz scene, playing with such artists as Moe Koffman, Ed Bickert, and Rob McConnell. He has also played with many visiting jazz artists, to name a few: James Moody, George Coleman, Jay McShann, Tommy Flanagan, Lee Konitz, Joe Farrell, Slide Hampton, and Woody Shaw.

His playing with Woody Shaw extended beyond Canada; Neil worked numerous times in New York, and did

several tours of Europe with Woody. Neil has also appeared on two Woody Shaw records: "Solid" (Muse 5329) and "In My Own Sweet Way" (In & Out 7003).

In 1986 Neil began working with George Shearing from time to time, until 1988 when they began working together full time, a relationship that continues today. Since then he has traveled virtually worldwide, playing in Japan, Australia, Germany, Great Britain, and all across North America. Neil has made numerous recordings with George Shearing, including: "Dexterity", "A Perfect Match" (with Ernestine Anderson) (on Concord Jazz label), "I Hear a Rhapsody", "Walkin'", "How Beautiful is Night", "That Shearing Sound", and "Paper Moon" (on Telarc).

In 1989 Neil's own recording "49th Parallel" was released (Concord Jazz 4396), featuring Woody Shaw on trumpet, and Joe Henderson on saxophone. Neil continues to compose and record his original music with JMOG, a cooperative band, also featuring Don Thompson, Pat LaBarbera, and Joe LaBarbera. Several of Neil's compositions appear on recordings by other artists, including George Shearing.

Neil has also worked with a number of other artists such as Jay McShann, Doc Cheatham, Geoff Keezer, Lorne Lofsky, and Kirk MacDonald. Three recordings on which he plays have won Canada's Juno Award: Jon Ballantyne's "Skydance" (Justin Time 302), P.J. Perry's "My Ideal" (Unity 128), and "Free Trade", a cooperative band featuring Rene Rosnes (Justin Time 64-2). Neil continues to freelance extensively in the Toronto area. He is also a member of the Rob McConnell Trio, and the Kirk MacDonald - Lorne Lofsky Quartet.

U of T 10 O'clock Jazz Orchestra director, **PAUL READ** is a jazz pianist, saxophonist, composer and arranger who is Director of Graduate Jazz Studies. He developed U of T's Jazz Performance Degree program

in 1991 with the help of Canadian jazz legend, Prof. Phil Nimmons, which employs many of Canada's leading jazz artists including Terry Promane (Director of Jazz Studies). In 1993, he received the University of Toronto Senior Alumni Award for Innovation in Teaching.

Besides earning graduate and undergraduate degrees in music and education at the University of Toronto, Paul studied piano with Clifford Poole, arranging and composition with Gordon Delamont and composition with John Beckwith. Paul also attended Berklee College (Boston) where he studied saxophone with Joe Viola and arranging with Ted Pease.

Paul has performed at the Downtown Toronto Jazz Festival, the Sounds of Toronto Jazz Series on CJRT.FM, several CBC Radio broadcasts as well as local Toronto jazz clubs. He has recorded two CDs as pianist / arranger with jazz singer, Trish Colter, *The Dance Never Ends* (1998) and *At Long Last Love* (2002) and 3 CDs as a conductor, with the University of Toronto 10 O'clock Jazz Orchestra, *Think Nice Thoughts* (1999), *Off the Cuff* (2001) and *Rivers* (2005). His quartet recording, *The Heart of Summer*, containing a collection of Paul's compositions features Paul on piano along with bassist and composer Kieran Overs, and composer, band leader Barry Elmes on drums. Featured with the rhythm section is the wonderful New York saxophonist, Scott Robinson.

He has published arrangements and compositions with Boosey and Hawkes, Belwin, UNC Press, Beldriana Publishing and Warner Bros. and has worked with Oscar Peterson in the production of three volumes of transcriptions of Peterson's compositions and improvisations. Several of his compositions appeared in the now out of print, Canadian Jazz Fakebook. He is Canada's Representative on the Executive Board of the International Association for Jazz Education (IAJE) and is former editor of the IAJE Canada Bulletin, and

Director of Communications and
Webmaster for IAJE Canada.

He has adjudicated at festivals and
presented workshops throughout Canada
since 1975. Paul is on the summer jazz

faculty of the Prairielands Jazz Camp
(Saskatchewan) and was founder and
coordinator of the National Music Camp
Jazz Program in Ontario from 1987-2001.



Upcoming concert featuring the 10 O'Clock and 11 O'Clock Jazz Orchestras

Wednesday, March 22, 2006

7:30 pm. MacMillan Theatre. \$13, \$7 senior/student

Visit the Faculty of Music website at
WWW.MUSIC.UTORONTO.CA

Music Education CELEBRATES 60 YEARS

*The University of Toronto will celebrate
the 60th anniversary of the establishment
of the Music Education program at the
Faculty of Music throughout 2006.*



The University of Toronto Faculty of
Music is calling on all Music Education
alumni to take part in the celebration!

If you are a graduate of the Music Education
program, send us reflections on your years
in the program, and volunteer your time and
expertise to make this a wonderful occasion.
Opportunities are available on the Music
Education Anniversary Planning Committee,
Reunion Events Committee or be a "Class Rep"
for your graduation year.

Visit www.music.utoronto.ca and complete
the Music Alumni Questionnaire to ensure
you are on our mailing list! Or email us
your name, graduation year and
preferred contact method.

Faculty of Music Alumni Office - University of Toronto
Tel: 416 946 3580 | Email: music.alumni@utoronto.ca

2005-2006 Friends of the Faculty of Music

The Faculty of Music gratefully acknowledges the individuals, foundations, associations and corporations that support our students and programs with donations this fiscal year. These gifts enable us to secure our stature as Canada's leading comprehensive music program, and continue to provide us with the confidence to build upon our success for the benefit of the arts and education in Canada and abroad. Listed below are donors of \$1500 or greater since May 1, 2005.

William and Haide Aide
Clive and Barbara Allen
Peter A. Allen
John Beckwith
Harald and Jean Bohne
David G. Broadhurst
Walter and Danuta Buczynski
Alice and Grant Burton
Canadian Opera Volunteer
Committee
Canadian-German Festival
Neil and Blanche Carragher
Margaret J. Catto
Paul D. Damp
Ardeshir and Renate Dastur
Gerard Dunnhaupt
Encyclopedia of Music in
Canada
Victor Feldbrill
Margaret and Jim Fleck
Fringe Jazz Toronto
Shelagh Goldschmidt
Martha Hardy

Milton and Ethel Harris
The Heinrichs Foundation
Richard and Donna Holbrook
J. Peter and Hélène Hunt
J. P. Bickell Foundation
Philip and Diana Jackson
Ken Page Memorial Trust
Eric V. and David Klein
Michael and Sonja Koerner
John B. Lawson
Viola Lobodowsky
Long & McQuade Musical
Instruments
Ivy M. Maynier
Kathleen McMorrow
Rose Montpetit
Roger D. Moore
Harvey Olnick
Christopher D. Palin and Susan
E. Middleton
Mary Ann Parker
Queensmen of Toronto Male
Chorus

Sandra and Joseph Rotman
Siemens Canada Limited
Nature's Earth Products Inc.
Monty and Judy Simmonds
Teresa Stratas
Stratton Trust
Joey and Toby Tanenbaum
The Duke Ellington Society
Chapter 40
The Soundpost
The Sprott Foundation
Richard I. Thorman
John A. and Barbara Vivash
Phyllis and Bill Waters
Penny and Robert Willes
Women's Art Association of
Canada
Women's Musical Club of
Toronto Centennial
Foundation

As of December 31, 2005

King's College Circle Heritage Society

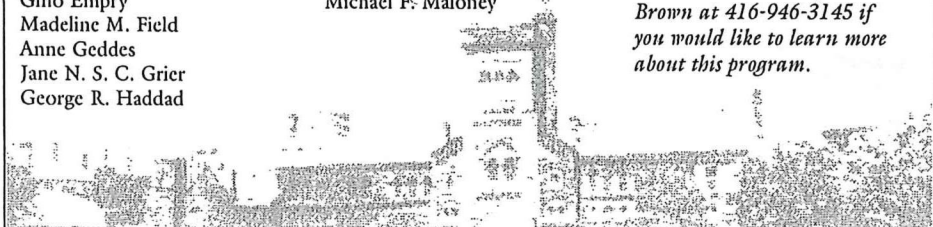
We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning:

Lillias C. Allward
Kathleen Anderson
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen
Liona M. C. Boyd
James Briegel
Sherilene M. Chycoski
Verna J. Culley
Gerard Dunnhaupt
Barry W. Easton
Gino Empry
Madeline M. Field
Anne Geddes
Jane N. S. C. Grier
George R. Haddad

Doreen Hall
John Hawkins
The Heinrichs Foundation
Lenore V. Hetherington
John A. Hetherington
Edwin R. Kammin
Donald Ketcheson
Jodi and Michael Kimm
Angela L. Klaus
Robert and Carolyn Lake
Leslie and Jo Lander
Michael F. Maloney

Marion P. Myers
James and Charlotte Norcop
Naomi J. Oliphant
Jo-Ann M. Pratt
Paul E. Read
Diane L. Silverman
Janet Stubbs
Ann Sutton
Nora R. Wilson

*Please contact Marilyn
Brown at 416-946-3145 if
you would like to learn more
about this program.*





FACULTY OF MUSIC, UNIVERSITY OF TORONTO
EDWARD JOHNSON BUILDING, 80 QUEEN'S PARK, TORONTO ON M5S 2C5
WWW.MUSIC.UTORONTO.CA